

Yearly Subscription, Twelve Numbers, \$2.00 Single Number, 35 cents.

KUNKEL'S MUSICAL REVIEW

JANUARY, 1901

Vol. 24. No. 1.

Whole No. 277

32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

CONTENTS

PIANO SOLOS.

GIMBEL, CHARLES, JR. The Chevalier.

BENDEL, FRANZ. Magic Fire.

PIANO STUDIES.

JENSEN, ADOLF. 5 Characteristic Studies.

- No. 1. Prelude.
- No. 2. Spring Approaches.
- No. 3. At the Spring.
- No. 4. Autumn.
- No. 5. Will-o'-the-Wisp.

ASCHER-BULOW. Leaves and Flowers.

- No. 5. Song of the Rose.
- No. 8. Remember Me.

ST. LOUIS, KUNKEL BROTHERS. PUBLISHERS.

Copyright, KUNKEL BROS., 1901.

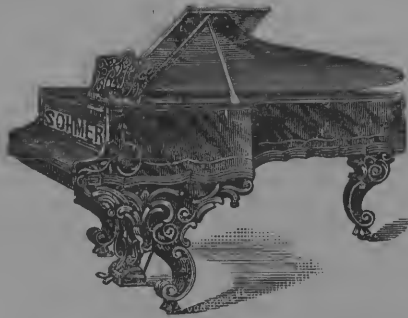
KUNKEL'S MUSICAL REVIEW, JANUARY, 1901.

THE CELEBRATED

SOHMER

Holds the List of the Highest-Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.,

NEW YORK WAREROOMS:

SOHMER BUILDING, FIFTH AVENUE, CORNER 22d STREET.

JOHN FELD, Agent, 1901 St. Louis Ave., ST. LOUIS.

CAUTION. The buying public will please not confound the genuine S-O-H-M-E-R Piano with one of a similar sounding name of a cheap grade.

— ESTABLISHED —

IN NEW YORK 1875

IN CHICAGO 1889

Schaeffer

HIGH GRADE

— PIANOS

Have literally Bounded into Popularity.

AT MODERATE PRICE.

Capacity, 300 per Month.

Schaeffer Piano Mfg. Co.

Factory, Riverview, Ills.

Offices, 215 Wabash Ave., - CHICAGO.

Rec'd 1, of



\$.....for one year's subscription to Kunkel's Musical Review,
commencing with.....1, Ending with.....1

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

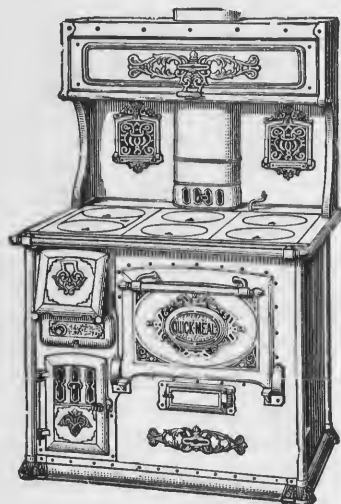
ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

⚠ This notice applies to such as are strangers to you. Where you know the party soliciting to be perfectly reliable, the receipt, of course, is not necessary.

F. H. INGALLS



SELLS THE

Quick Meal Steel Range

and guarantees it to give perfect satisfaction in every respect.

The price for the 6-Hole Range set up complete is \$28, \$31, \$34.

I will give you the benefit of my easy payment plan, if desired, whether you live in St. Louis or elsewhere.

Whatever you need you will get fair treatment at

F. H. INGALLS, 1223 OLIVE STREET
NEAR 13TH.

PUBLISHED IN

Kunkel's Royal Edition.

ASCHER-BUELOW, Easy Studies, Second Grade.

Leaves and Flowers—24 Picturesque and Characteristic Studies. Incomparable for style and flexibility of fingers. Price, \$2.00

KRAUSE, A.

Ten Characteristic Studies—Op 2—Edited by Buelow. For the cultivation of Trills. To be used in connection with Czerny's Etude de la Velocite. Price, \$2.00

THE NEW STRAUSS SYMPHONY.

The elaborate rehearsals of the Richard Strauss Symphony "Ein Heldenleben" and the increase of the orchestra for its production to one hundred and twenty-five members awakened a special interest in the Philharmonic Concert Saturday night, December 8th, at Carnegie Hall. The colossal work was produced in most elaborate style, and stunned rather than delighted the hearers. Strauss has led the way up to it by various powerful works, such as "Italy," "Don Juan," "Macbeth," "Death and Apotheosis," "Don Quixote" and "Zarathustra." These compositions had won for him recognition as the most prominent exponent of the most advanced school of modern music. In "Ein Heldenleben" he has gone to the very extreme. He depicts

the most conflicting passions of the mind, the phases and vagaries of nature, the horrors and noises of war. To know at all what he means the descriptive text must be followed closely. Almost everyone who heard the work at Carnegie Hall did so. Even with this assistance, those who really comprehended it were but few. Those who did, or claimed that they did, asserted boldly that this was the genuine music of the future, intimating that the intricacies of Wagner were but a prelude to the elaboration of the Strauss school of musical art. Perhaps further hearings of this work will make it more intelligible. It is, so far, a wonder and a mystery, replete with astonishing orchestral effects and evidencing power and originality of a striking character.

Sound-proof rooms are in demand for music studios and conservatories. A scientific paper

makes the following suggestions: The floor should be lifted up and filled with silicated cotton, and on top of each joist a strip of hair felt should be laid before the floor is put down again. The wall should be studded with vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicated cotton before replastering. The ceiling should be treated in the same way. A fire-place should be filled with shavings or cut paper. Heavy glass partitions are also said to be effective.

ONE seat for the concerts of the Boston Symphony Orchestra, in Symphony Hall, Boston, was sold for \$560 premium. This amount, added to \$12, the regular price, makes \$572 for 24 concerts.

THE JESSE FRENCH PIANO & ORGAN COMPANY,

MANUFACTURERS OF THE "THREE GRACES"

STARR, JESSE FRENCH AND RICHMOND PIANOS.



The **STARR** Piano is a recognized standard of artistic merit, and received the highest award at the World's Fair in '93, also at the Tennessee International Exposition in '98.

The **JESSE FRENCH** is a popular rival of all claimants for the second position, because of its acknowledged durability, elegant tone and action, while the **RICHMOND** is certainly the best commercial Piano in America, moderate in price and thoroughly reliable. We make nothing but such goods as we can sell on honor and fully guaranteed, and parties dealing direct with us get factory prices and save all middlemen's profits. Write us; a 2c. stamp may save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY,

Jesse French Building, 1114 Olive Street,

ST. LOUIS, MO.

MUSICAL REVIEW

January, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 1

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, - - - - - \$2.00
Single Number, - - - - - 35
This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

THOMAS M. HYLAND, . . . EDITOR

JANUARY, 1901.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

KUNKEL CONCERTS.

The Kunkel Concerts given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin Avenues, are proving eminently successful in every respect. The special feature of giving a magnificent Kunkel Brothers \$400 Piano away absolutely free at every concert has brought joy to fortunate homes, and the good work will continue to the end of the season. The following choice programs have been rendered since last report:

270th Kunkel Concert (Fourth Concert of the Season) Wednesday evening, December 12th, 1900.—1. Piano Duet, *Il Trovatore*, Grand Fantasia (introducing Soldiers March, Home to our Mountains and Anvil Chorus), Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo—Carmen—Grand Fantasia, Hubay. Signor Guido Parisi. 3. Songs—*a. The Sweetest Flower that Blows*, Hawley; *b. Nocturne—Op. 20, No. 7*, Nevin. Dr. Wallace Harker, pupil Artists Class Kunkel's Conservatory of Music, 2307 Locust Street. 4. Piano Solos—*a. Bouree—Op. 38, No. 1*, Moszkowski; *b. Awakening of Love—Concert Waltz*, Moszkowski. Mrs. W. B. Drake, pupil Artists Class Kunkel's Conservatory of Music. 5. Violin Solos—*a. Cradle Song*, Renard; *b. Airs Hongroise*, Nachez. Signor Guido Parisi. 6. Piano Solo—*Old Folks at Home—Concert Paraphrase*, Kunkel. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 7. Duet for Soprano and Tenor—*A Night in Venice*, Lucantoni. Miss Mae Estelle Acton and Dr. Wallace Harker. 8. Piano Solo—*Le Reveil du Lion (The Awakening of the Lion)*, Kontski. Mr. Charles Kunkel.

271st Kunkel Concert (Fifth Concert of the Season), Wednesday evening, December 19th, 1900.—1. Sonate for Piano and Violoncello—*Op. 36*, Grieg; *a. Allegro agitato*; *b. Andante molto tranquillo*; *c. Allegro*. Messrs. P. G. Anton and Charles Kunkel. 2. Song—*Stella (The Star)*, Concert Waltz, Faure. Mrs. Bertha Winslow-Fitch. 3. Piano Solo—*Miserere—Concert Paraphrase*, Gottschalk. Miss Eva E. Murphy, pupil Artists Class Kunkel's Conserva-

tory of Music. 4. Violoncello Solo—*Sur le Lac*, Op. 36, Godard. Mr. P. G. Anton. 5. Piano Solo—*The Last Hope—Religious Meditation*, Gottschalk. Mr. Charles Kunkel. 6. Song—*Duet—I feel thine Angel Spirit*, Hoffman. Mr. and Mrs. Leslie C. Fitch. 7. Piano Duet—*American Girls—March*, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

CHORAL SYMPHONY SOCIETY.

The fourth concert of the Choral Symphony Society will take place January 10th, when Tschaikowski's Symphony in B minor, "Pathetique," will be rendered.

This work is the last of the six symphonies composed by the greatest of Russian musicians, and as it was finished shortly before Tschaikowski's death it is sometimes called "Suicide Symphony." It is also known as the "Tragic Symphony." It is very original in its construction, for though the first movement is in regular symphonic form, the second is a fascinating fantasia in 5-4 time (a rhythm peculiar to Russia and Eastern Europe); the third opens like a scherzo and closes with a march rhythm, while the slow movement, "Adagio," comes last instead of second, closing with a gradual diminuendo, which is terribly suggestive of the passing of a human soul. It is uncommonly full of melodic ideas, rich and striking in harmony, gorgeous in its instrumental color, and thoroughly modern in its spirit and treatment. This is the third performance by the Symphony Orchestra, the work being so popular here that its rendition this season is the result of an almost universal demand by the subscribers.

The fifth concert will be given on the 24th inst., with Ernst von Donhanyi as soloist.

MR. KROEGER will give Five Morning Lecture-Recitals at the Odeon Recital Hall, beginning Wednesday, December 19th, at eleven o'clock. The subject will be, "The Five Great Composers for the Pianoforte: Bach, Beethoven, Schumann, Chopin and Liszt." One composer will be considered at each recital, and his representative works analyzed and played. Each composer's style, temperament and method of composition will also be handled.

In the death of August Waldauer, St. Louis loses one of her oldest and most prominent musicians.

WOMEN AND MUSIC.

Under this caption a writer in the London "Musical News" claims that women, despite their emotional nature, can never equal men in musical art. They may interpret well, both vocally and instrumentally, but "as producers, as composers, they have done nothing beyond second best, and not much of that."

"For some reason not yet understood," he adds, "the feminine nature has never yet produced a Beethoven as it has never yet produced a Shakespeare. No true woman will think of contradicting this assertion; it is a matter of fact, not controversy. Their warmest admirers would hardly care to instance Fanny Hensel, Sainton-Dolby, Virginia Gabriel, Mrs. Bartholomew, Miss Alice M. Smith, or Miss Rosalind Ellicott, as really great composers. They have done good and useful work, not to be despised or underrated; but where is the female Mascagni or Dvorak, or Tchaikowsky, or Coleridge-Taylor? * * * As imitators of men in music, it must be recognized that women have failed; this does not prove that they are doomed to failure. It is useless to theorize about differences between man's and woman's nature. Science has not yet been able to explain any difference beyond a physical one, and how far that operates in the domain of intellectual creation can only be judged by facts, not by dogmatizing or theorizing. It is easy to suggest that woman fails in the highest branches of imaginative work; it is not easy to account for her success in prose fiction and her complete failure in musical production."

THE sad and untimely death of T. Bahnsen, the well-known piano manufacturer, Christmas eve, is deeply deplored by a host of friends. Mr. Bahnsen was a thorough and conscientious piano maker, a man of sterling character and had won the confidence and respect of the entire trade.

THE organ in Symphony Hall, Boston, the new home of the Symphony Orchestra, has a movable console, or key-board. It looks a little like an upright piano, and by its use the organist may sit at any place on the platform as may be demanded, since the console is connected electrically with the organ itself by a flexible cable containing 372 wires.

MAJOR AND MINOR.

MFRAULEIN ISOLDE VON BULOW, daughter of Mme. Cosima Wagner, and Herr Zeidler, a conductor in Bayreuth, were married on Saturday, December 22nd, at the home of the Wagner family in Bayreuth. The former Fraulein von Bulow is a stepdaughter of Richard Wagner. Her father was the noted conductor and pianist, Hans von Bulow. Herr Zeidler is one of the chorus masters at Bayreuth.

THE Guildhall School of Music is the largest school of music in the world, we are

told. The number of pupils last year, according to the address of Mr. W. H. Cummings, principal, was over 3000; there are 142 teachers, representing every branch of music. It is supported by the Corporation of the City of London, and is nearly self-sustaining.

OSSIP GABRILOWITSCH, the Russian pianist, now in this country, was a pupil of Rubinstein, and later of Leschetitsky.

PROFESSOR MAX MULLER, the great philologist, who died a short time ago, was bent on taking up music as a career, but was advised against it by Mendelssohn.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

Barr's
— St. Louis —

P. S.—Mail Orders are answered the same day as received, and special attention is given to accurately filling them.



SIXTH, OLIVE AND LOCUST.

Erker Bros. Optical Co.

608 OLIVE STREET.

Largest assortment of the best makes of Opera Glasses at very low prices.
Shell and Silver Lorgnettes.
Gold Spectacles and Eye Glasses accurately adjusted

JONES'

COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.

Short Hand, Type Writing, Telegraphy,
Spanish and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such Studies as They Desire.

For information, circulars, etc., call at the College office or address
J. G. BOHMER Principal.

BUY
FROM
FIRST HANDS
IT PAYS
OUR
UMBRELLAS
AND
CANES
ARE
RIGHT

Repairing AND
Covering.

Splendid Wear.
Fast Color.

Namendorf's
MAKERS
519 Locust St
(Formerly,
314 N. 6th)

CROWN

PIANO

Is the culmination of more than a century's effort to make the piano an instrument of many and varied tones. Ever since the introduction of the piano, the attainment of this end has been regarded as the highest possible achievement in the development of the piano. From the CLAVICHORD to the many-tone "CROWN" PIANO is a long step, embracing centuries of continuous and painstaking effort which slowly but surely wrought out the development of the piano class of musical instruments, until there was evolved the piano of many tones—the "CROWN"

Some of its Distinctive Qualities are: Perfection and variety of tone, a perfect scale, lightness and responsiveness of touch, repeating capabilities of action, a perfect practice clavier, (found in no other piano), greatly enlarged capacity, almost unlimited capability for the faithful rendition of music, some of which has heretofore been outside of the possibilities of the piano, elegant and unique case designs, and the greatest durability.

Illustrated catalogues and full information sent on application.

GEO. P. BENT, Manufacturer,

Bent Block, Cor. Washington Blvd. and Sangamon St.,

CHICAGO, U. S. A.

PRELUDE, PRÄLUDIUM.

Allegretto con tenerezza. ♩ - 100.

ADOLF JENSEN. Op. 32.

Sempre legato

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Edition Kunkel.

1592-30
Copyright. Kunkel Bros. 1895.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace. The notation is highly detailed, with numerous fingerings (e.g., 1, 2, 3, 4, 5) and slurs indicating phrasing. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piece ends with a double bar line and a final chord. The page is numbered 1592 - 30 at the bottom center.

SPRING APPROACHES.

DER FRÜHLING NAHT.

ADOLF JENSEN. Op. 32.

Allegretto agitato. $\frac{3}{4}$ 152.

The musical score is written for piano in 3/4 time, marked 'Allegretto agitato' with a tempo of 152. It consists of five systems of music, each with a treble and bass staff. The music is characterized by rapid sixteenth-note passages, often with fingerings indicated by numbers 1-5. Dynamics include piano (p), forte (f), and crescendo (cresc.). The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and repeat signs.

[illegible]

AT THE SPRING.

AM SPRINGBRUNNEN.

ADOLF JENSEN. Op. 32

Animato. ♩ = 132.

simili.

The musical score is written for piano and voice. It begins with a tempo marking of 'Animato' and a metronome indication of 132 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part is characterized by rapid sixteenth-note passages and triplets. The vocal part enters in the second system with the lyrics 'cres - cen - do.' and continues with 'simili.' in the third system. The score includes various dynamic markings such as *p* (piano), *f* (forte), and *cres.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the fifth system.

Edition Kunkel.

N.B.

1592 - 30

N.B. These notes must be struck together.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamic markings like *p* (piano) and *ff* (fortissimo) are present. The piece is in a key with one sharp (F#) and a 2/4 time signature. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece.



AUTUMN.

9

HERBST.

ADOLF JENSEN. Op. 32.

Allegro impetuoso. ♩ - 96.

mf

simili.

Ped.

1.

2.

mf

Ped.

Edittion Kunkel.

The musical score is organized into six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#). The music is written in a style typical of early 20th-century piano literature.

System 1: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5.

System 2: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5.

System 3: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5.

System 4: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5.

System 5: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5.

System 6: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamic markings like *p* (piano) and *pp* (pianissimo) are present. The key signature is one sharp (F#). The piece concludes with a double bar line and a final chord.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2) and accents. Bass staff has notes with fingerings (5, 1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4). Dynamics include *p*, *f*, and *ten.* (tension). There are also *Red.* and asterisk markings.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2) and accents. Bass staff has notes with fingerings (5, 4, 1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4). Dynamics include *p*, *f*, and *ten.* (tension). There are also *Red.* and asterisk markings.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2) and accents. Bass staff has notes with fingerings (5, 4, 1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4). Dynamics include *p*, *f*, and *ten.* (tension). There are also *Red.* and asterisk markings.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2) and accents. Bass staff has notes with fingerings (5, 4, 1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4). Dynamics include *p*, *f*, and *ten.* (tension). There are also *Red.* and asterisk markings.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2) and accents. Bass staff has notes with fingerings (5, 4, 1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4). Dynamics include *p*, *f*, *mf*, and *ten.* (tension). There are also *Red.* and asterisk markings.

THE CHEVALIER.

3

GRAND MARCH.

CHARLES GIMBEL, Jr.

Marziale. $\text{♩} = 120$.

Giocoso.

The musical score is written for piano and includes a section for small hands. It consists of four systems of music. The first system begins with a piano (p) dynamic and a tempo marking of 120 beats per minute. The second system includes a section for small hands, indicated by the text "or thus for small hands." The third system continues the main melody with various dynamics and articulations. The fourth system concludes the piece with a final cadence. The score is written in 2/4 time and features a variety of musical notations, including slurs, ties, and dynamic markings.

Copyright. Kunkel Bros. 1895.

1622 - 5

deciso.

f *mf* *f* *p* *f* *p*

1. 2.

1622 - 5

TRIO.

5

f *dolce.* *p*

ff *p* *ff* *p* *ff* *ff*

pomposa. *Trombone Solo.*

ff

p

ff *mf* *ff*



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a *p* (piano) dynamic marking.



Second system of musical notation. The treble staff continues the melodic development with various articulations and slurs. The bass staff features a steady accompaniment. Below the bass staff, there are markings: *Ad.* followed by an asterisk, repeated four times across the system.



Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff has a consistent accompaniment. Below the bass staff, the markings *Ad.* and an asterisk are repeated four times.



Fourth system of musical notation. The treble staff includes a section with a forte (*f*) dynamic. The bass staff has a steady accompaniment. Below the bass staff, the markings *Ad.* and an asterisk are repeated six times.



Fifth system of musical notation. The treble staff features a first ending (1.) and a second ending (2.). The bass staff has a steady accompaniment. Below the bass staff, the markings *Ad.* and an asterisk are repeated six times.





Aus Richard Wagner's WALKÜRE.

frei übertragen von FRANZ BENDEL.

Langsam.
(Slow.) Tempo ad lib. ♩ 100.

The musical score is written for piano and right-hand parts. It begins with a forte (f) dynamic and a tempo marking of 'Langsam. (Slow.) Tempo ad lib. ♩ 100.' The score is divided into four systems, each containing two staves (treble and bass clef). The right-hand part (r.h.) features complex, flowing melodic lines with many slurs and fingerings. The left-hand part (l.h.) provides a harmonic accompaniment with chords and moving lines. The key signature changes from D major to B minor. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The piece concludes with a final chord in the right hand.

Mässig bewegt. Moderately animated ♩ = 108.

B

8

dim.

* Ped.

dim.

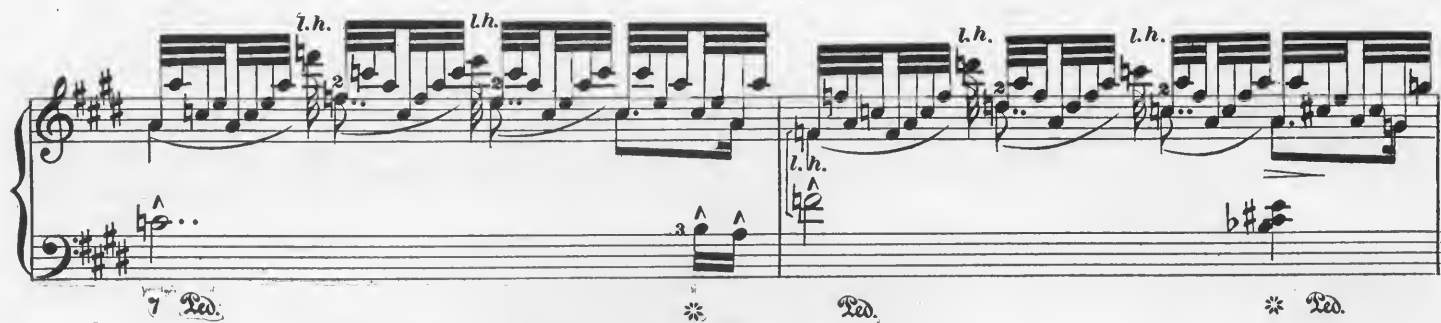
* Ped.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature change to G major (one sharp) and a tempo marking of "C" (Crescendo). The piano part is marked "pp" (pianissimo). The score ends with a double bar line and a repeat sign.

Musical score for "The Merry Widow" (No. 10). The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked "l.h." (left hand) and "l.k." (left knee). The melody consists of a series of eighth and sixteenth notes, with a final measure marked "l.h." and "l.k.". The bass line is a simple accompaniment of eighth notes. The score is marked with "l.h." and "l.k." at the beginning and end of the piece.



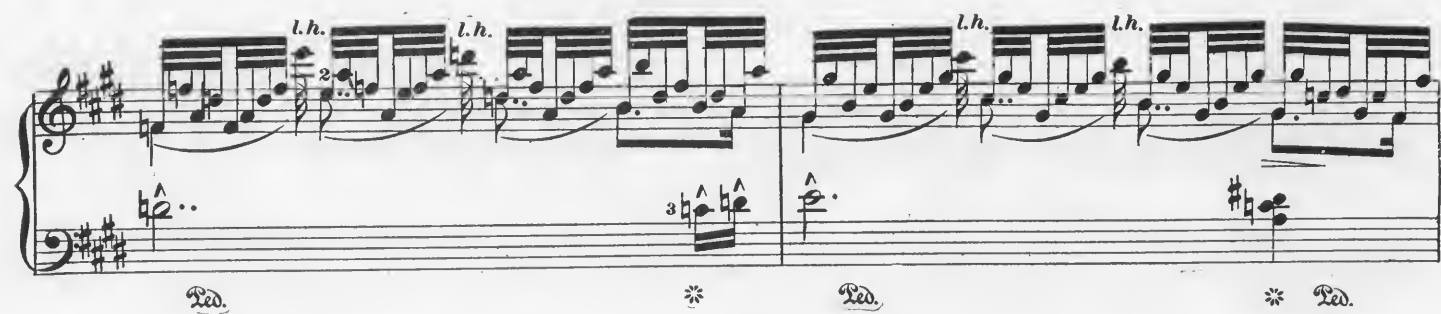
First system of musical notation. The right hand (l.h.) plays a continuous eighth-note pattern. The left hand (l.h.) plays a bass line with a forte (*f*) dynamic marking. The system includes a repeat sign and a fermata.



Second system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a bass line with a fermata. The system includes a repeat sign and a fermata.



Third system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a bass line with a fermata. The system includes a repeat sign and a fermata.



Fourth system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a bass line with a fermata. The system includes a repeat sign and a fermata.



Fifth system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a bass line with a fermata. The system includes a repeat sign and a fermata.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several key signature changes indicated by sharp and flat symbols. The bass staff provides a harmonic accompaniment with chords and single notes. Below the bass staff, there are five asterisks followed by the word 'Ped.' (pedal), indicating specific points where the sustain pedal should be used.

The second system continues the musical piece. The treble staff features a dense texture of beamed notes, while the bass staff has a more rhythmic accompaniment. Four asterisks followed by 'Ped.' are placed below the bass staff to mark pedal points.

The third system of musical notation shows the continuation of the piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Three asterisks followed by 'Ped.' are located below the bass staff.

The fourth system of musical notation continues the composition. The treble staff has a complex melodic line. The bass staff has a harmonic accompaniment. Four asterisks followed by 'Ped.' are placed below the bass staff.

The fifth system of musical notation is the final system on this page. The treble staff continues with a complex melodic line. The bass staff has a harmonic accompaniment. Four asterisks followed by 'Ped.' are placed below the bass staff.

First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment with a few notes. There are four measures in total. The first measure has a '2' above it. The second and fourth measures have a '*' and 'Ped.' below the bass staff. The third measure has a '*' and 'Ped.' below the bass staff.

Second system of musical notation. Similar to the first system, with a complex treble staff and simple bass staff. There are four measures. The first measure has a '2' above it. The second and fourth measures have a '*' and 'Ped.' below the bass staff. The third measure has a '*' and 'Ped.' below the bass staff.

Third system of musical notation. Similar to the first system, with a complex treble staff and simple bass staff. There are four measures. The first measure has a '2' above it. The second and fourth measures have a '*' and 'Ped.' below the bass staff. The third measure has a '*' and 'Ped.' below the bass staff.

Fourth system of musical notation. Similar to the first system, with a complex treble staff and simple bass staff. There are four measures. The first measure has a '2' above it. The second and fourth measures have a '*' and 'Ped.' below the bass staff. The third measure has a '*' and 'Ped.' below the bass staff.

Fifth system of musical notation. Similar to the first system, with a complex treble staff and simple bass staff. There are four measures. The first measure has a '2' above it. The second and fourth measures have a '*' and 'Ped.' below the bass staff. The third measure has a '*' and 'Ped.' below the bass staff.

First system of musical notation, measures 1-4. The right hand features a rapid sixteenth-note scale. The left hand provides a steady accompaniment. Dynamic markings include *ff* and *Red.*. A first ending bracket labeled '2' spans measures 3 and 4.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note scale. The left hand accompaniment is consistent. Dynamic markings include *ff* and *Red.*. A first ending bracket labeled '2' spans measures 7 and 8.

Third system of musical notation, measures 9-12. The right hand continues the sixteenth-note scale. The left hand accompaniment includes a *dim.* marking. Dynamic markings include *Red.* and *l. h.*. A first ending bracket labeled '8' spans measures 11 and 12.

Fourth system of musical notation, measures 13-16. The right hand continues the sixteenth-note scale. The left hand accompaniment includes a *p* marking. Dynamic markings include *Red.* and *l. h.*. A first ending bracket labeled '8' spans measures 15 and 16.

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note scale. The left hand accompaniment includes a *p* marking. Dynamic markings include *Red.* and *l. h.*. A first ending bracket labeled '8' spans measures 19 and 20.

The end of the Walküre.

SONG OF THE ROSE.

Song without words.

Andantino ♩ - 66.

3.

The main musical score is written for piano in 3/8 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Andantino' with a quarter note equal to 66 beats per minute. The score includes various musical notations such as slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings like 'p' (piano) and 'sf' (sforzando). Pedal points are indicated by 'Ped.' followed by an asterisk. The second system includes markings for 'dim.' (diminuendo), 'rall.' (rallentando), and 'a tempo'. The third system includes 'sf' and 'cres.' (crescendo). The fourth system includes 'rit.' (ritardando) and 'a tempo'. The fifth system includes 'dim.' and 'rall.'. The score concludes with a final cadence.

A Execution.


A diagram illustrating the execution of a grace note. It shows a treble clef with a single eighth note. Above the note, a grace note (a beamed eighth note) is shown. The diagram indicates that the grace note should be played as a separate, rapid motion before the main note.

or thus allotting the grace note to the preceding measure.

A diagram illustrating an alternative execution of a grace note. It shows a treble clef with a single eighth note. Above the note, a grace note is shown. The diagram indicates that the grace note should be played as a separate, rapid motion before the main note.

This explanation applies to all grace notes throughout the piece.

REMEMBER ME.

Andantino.  - 108.
Cantabile.

8. *Cantabile.*

rall.

Ped. * *Ped.* * *Ped.* * *Ped.* *

1. 1445-

PROFESSIONAL CARDS.

PIANO, ETC.

CHARLES L. DOERR
PIANIST AND TEACHER.
Reference E. R. Kroeger. Address 4041 Castleman Ave.

JOS. C. ERMAN,
PIANIST AND TEACHER,
Room 215, Vista Block.

MRS. W. A. FRY,
TEACHER OF PIANO,
1408 Glasgow Ave.

CHARLES GALLOWAY,
CONCERT ORGANIST.
ORGAN, PIANO AND THEORY.
Address, Kunkel Bros.

CARL GEISSER,
Concert Pianist and Teacher of Piano and Harmony.
Post Graduate, Beethoven Conservatory. Pupil of M. I. Epstein.
Address, 1459 Arlington Ave.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Residence and Studio, 2346 Albion Place.

VICTOR LICHTENSTEIN,
CONCERT VIOLINIST. INSTRUCTION.
Formerly First Violin Gewandhaus Concerts, Leipzig, under Nikish.
Studio: The Odeon.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation.)
Address 3631 Olive St.

EMIL KROEMEKE,
TEACHER OF PIANO.
Refers to Charles Kunkel. Address, 3925 N. 20th Street.

SOL LICHTENSTEIN,
PIANIST.
Coaching for Opera a Specialty. Accompanist and Teacher.
Studio: The Odeon.

J. MOERSCHER,
ARTISTIC PIANO PLAYING,
THEORY AND COMPOSITION.
Address, Room W, the Odeon.

O. F. MOHR,
TEACHER OF PIANO,
Address, 2033 Sidney St.

OTTMAR A. MOLL,
TEACHER OF PIANO AND HARMONY,
Studio, Room 4, 3723 Olive St.

JAMES T. QUARLES,
CONCERT ORGANIST AND
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, Odeon, Room Y.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 2912 Dickson St.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine St.

F. S. SAEGER,
PIANIST AND ORGANIST,
Receives pupils in Piano, Organ and Composition.
Address, 2951A Thomas St.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Memorial M. E. Church. Residence, 2135 Sidney St.

VOCAL DEPARTMENT.

CARL BECKER,
DRAMATIC TENOR—VOCAL INSTRUCTIONS
Studio, Suite 215 Vista Block, Grand and Franklin Aves.

MRS. K. G. BROADDUS,
SCHOOL OF VOCAL ART.
Studio, 3631 Olive St.
Residence, Hotel Beers, Grand Ave. and Olive St.

HARRY J. FELLOWS,
(Pupil of Randegger, London) TENOR,
Studio Suite "M," the Odeon.

VOCAL DEPARTMENT.

MILTON B. GRIFFITH,
TENOR,
Instruction in Voice Building and Artistic Singing.
Studio, the Odeon

ALEXANDER HENNEMAN,
TENOR. CONCERT, VOCAL INSTRUCTION,
ORATORIO, RECITAL.
Henneman Hall, 3723 Olive Street.

CHARLES HUMPHREY,
TENOR,
Studio, Conservatorium, 3631 Olive St.

MRS. STELLA KELLOGG HAINES,
TEACHER OF VOCAL MUSIC.
Churches and Concerts provided with Professional Singers.
Address, 2½ Vista Building, Grand and Franklin Aves.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Italian Method as taught by Rudersdorf.
Address, 3625 Finney Ave.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1520 Chouteau Ave.

CHAS. KAUB,
VIOLINIST AND TEACHER,
Address, 2901 S. Jefferson Ave.

MISS LULU KUNKEL,
CONCERT VIOLINIST AND TEACHER,
Pupil of Marchot and Ysaye. First Prize, Brussels Con.
Studio 3825A Windsor Place.

ARNOLD PESOLD,
SOLO VIOLINIST AND TEACHER,
Address 3507 Chestnut St.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR
Large assortment of instruments and supplies on hand.
33rd St., bet. Easton and Franklin Aves.

MANDOLIN, GUITAR, ETC.

A. C. BROCKMEYER,
INSTRUCTOR OF MANDOLIN AND GUITAR,
Studios: Odeon Bldg., Room 3, and 2621 St. Vincent Ave.

ELOCUTION.

THE PERRY SCHOOL OF ORATORY & DRAMATIC ART,
Y.M.C.A. Building, Cor. Grand and Franklin Aves.
Address EDWARD P. PERRY, Principal.
Entertainments and Engagements solicited.

PIANO TUNERS.

E. R. ROSEN,
TUNER AND REPAIRER,
Address Care of Kunkel Brothers.

MISCELLANEOUS.

HOMER MOORE, Baritone.

WAGNER LECTURES,
CONCERT AND ORATORIO.

Studio, the Odeon, St. Louis

Agents Wanted for

Kunkel's Musical Review

in every City and Town in the United States.

MISCELLANEOUS.



Horace P. Dibble,

TEACHER OF

THE ART OF SINGING.

The Conservatorium,

3631 Olive Street, St. Louis.

Send for circular giving full information regarding method and terms.

PAPER IN THIS REVIEW FURNISHED BY
GARNETT & ALLEN PAPER CO.,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

CHAS. A. DRACH

ELECTROTYPE CO.

ELECTROTYPERS



AND



STEREOTYPERS,

COR. FOURTH AND PINE STREETS,

(Old Globe-Democrat Building)

ST. LOUIS. MO.

GEO. E. OWENS, 217 & 219 Olive Street.
Catalogue and Commercial Printing
Machine Type Setting.
With Perrin & Smith Printing Co.

BERTINI'S

Twelve Preludes and Rondos.

E DITD BY CARL SIDUS.

Complete in 1 Book, \$2.00.

Published in Kunkel's Royal Edition.

This is a set of most instructive studies of the 2nd and 3rd grades. They offer excellent variety of technical work and are indispensable to the musical education of every pupil.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

2307 Locust Street,

ST. LOUIS.

T. BAHNSEN MFG. CO. PIANOS

Grand, Upright and Square.

*Are manufactured in St. Louis and
endorsed by our leading artists for*

**Durability, Touch, and Even-
ness in Tone.**

Warerooms, 1522 Olive St.

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptation to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Buelow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great studies in style and phrasing. Price \$1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.

Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]

Book II. Containing: No. 7—Village Holiday. No. 8—Mazeppa. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]

These studies are indispensable to the higher art of piano playing, and form the stepping stone from Cramer to Chopin.

A. E. WHITAKER,
Manager.
F. G. SMITH,
Manufacturer Bradbury Pianos,
1012 Olive St.

Superfluous HAIR ABSOLUTELY REMOVED

DERMATINA never fails. It is simple, harmless and effective. It removes the hair permanently, leaving the skin without a blemish. No matter how many remedies or electric apparatus have failed, try Dermatina; it will do the work. Endorsed by the Medical Profession. Regular price \$1.00. Send for free sample. **DERMATINA Chemical Co.** 1805 Market Street, St. Louis.

Jensen's Great Studies.

25 CHARACTERISTIC STUDIES 25
OP. 32

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price \$2 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced players published since Chopin's time. They are edited by Von Buelow, and will be hailed with delight by all lovers of beautiful studies. Their technical worth alone will commend them to teachers and students.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,
2307 Locust Street, ST. LOUIS.

The rosy freshness

and a velvety softness of the skin is invariably attained by those who use POZZONI'S Complexion Powder.

50 YEARS' EXPERIENCE PATENTS

TRADE MARKS
DESIGNS
COPYRIGHTS & C.

Anyone sending a sketch and description may quickly ascertain our opinion free whether an invention is probably patentable. Communications strictly confidential. Handbook on Patents sent free. Oldest agency for securing patents. Patents taken through Munn & Co. receive special notice, without charge, in the

Scientific American.

A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms, \$3 a year; four months, \$1. Sold by all newsdealers. **MUNN & Co. 361 Broadway, New York**
Branch Office, 625 F St., Washington, D. C.

Shattinger Piano & Music Co.

No. 912 Olive Street,
ST. LOUIS, MO.

MUSICAL INSTRUMENTS, SHEET MUSIC
And Music Books.

LOWEST PRICES and BEST GOODS.

Correspondence Solicited. Catalogue Free.

GAIN A WOMAN

Furnish Her House

It costs only 2 cents to write
for our catalogue.

Furniture, Stoves and Carpets.

The only Mail Order House in St. Louis.

Hellrung & Grimm H. F. Co.

16th & CASS AVENUE,
ST. LOUIS MO.

WHY BE WITHOUT

A METRONOME?

WHEN YOU CAN GET

Kunkel's Pocket Metronome

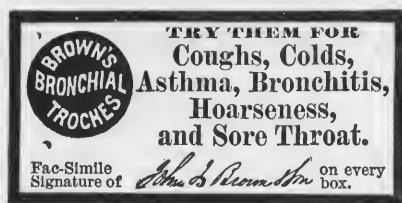
THE BEST EVER MADE,

FOR 50 CENTS.

KUNKEL BROTHERS,

2307 LOCUST ST. ST. LOUIS, MO.





MARCHESI ON WAGNER.

"Wagner passed a few weeks in Vienna and honored me with a visit. We conversed for a long time on music, and especially upon singing. His views, however, differed so widely from mine that we never came to an agreement. He had no conception of the human voice; in particular, of the delicate, I may say fragile, female voice. He said to me frankly that song in general was subordinate to his orchestra, and that in his compositions he attached to it but little importance. I sought to enlighten him by some explanations as to the danger of this principle, but his opinions were so positive that I turned the conversation in another direction. In music, as in politics, he was a revolutionist; whether this has furthered the cause of music, time must show. When I read and study the scores of Gluck, Mozart, Weber, Beethoven, Haydn, etc., I am gladdened, uplifted, so to put it; when I study Wagner—I speak now from the vocal stand-point only—depression comes over me. His works are grand, overwhelming, but more symphonic than vocal. As for his poetry, it is realistic and sensual rather than esthetic; in his language we find words that no dictionary contains, and his pen has coined."

SUBSCRIBE for the REVIEW for 1901.

MADAME SEMBRICH is reported to have recently given utterance to the following: "There are as many beautiful voices to-day in the world as there ever were. But singers no longer take the trouble to prepare themselves. A few months of study is thought sufficient, and then they are ready to come before the public. They sing for several years, and then the voice begins to go. Naturally, they can never gain fame in the first few years of a career, and their voices are already gone when they have made a name for themselves among the younger singers. After a few years they drop out of view, not because there are no more teachers, nor on account of the decline in the quality of the voices. It is merely because singers are no longer willing to study." That there is a good deal of truth in these statements there is no doubt. A beautiful voice may be likened to an exquisite piece of marble; it must be worked into shape. There are almost numberless would-be singers—especially in America—who imagine that they can escape conscientious, hard work and yet get at the top of fame.

To LISZT we owe the deep study of the possibilities of the different kinds of touch. He showed us how to acquire the greatest strength and power of discriminative emphasis in the individual fingers. He developed the resources of the loose wrist, showing how it could be employed to produce effects previously unknown. He taught us to hold it higher than had before been the custom and to have it quite flexible, yet in such a position that the fingers had all possible mechanical advantage for the production of a powerful tone.

Do you want a most acceptable and useful present? Namendorfs have it at their elegant store, 519 Locust street. You will find the choicest line of Umbrellas, Parasols and Canes in the West. Namendorfs make them, and their prices are right.

Try Cook's Extra Dry Imperial Champagne. There is no foreign wine that has its bouquet or any that is as pure. Forty years in the market and not an adulteration. "Strictly pure" is the motto. Cook's Extra Dry Imperial Champagne.

Cramer=Buelow.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations, by Dr. Hans von Buelow. Grade 3 to 5.

Book I.	[R. E.]	-	-	-	-	-	\$1 50
Book II.	[R. E.]	-	-	-	-	-	1 50
Book III.	[R. E.]	-	-	-	-	-	1 50
Book IV.	[R. E.]	-	-	-	-	-	1 50



CELEBRATED STUDIES.

Sidus, Carl.

1-2 Op. 500. Sequel to Behr-Sidus, op. 575. Twelve Characteristic Studies, as follows: No. 1—Joyful Promenade. No. 2—The Little Soldiers. No. 3—On the Alps. No. 4—The Little Shepherd. No. 5—Invitation to the Dance. No. 6—In the Mill. No. 7—Æolian Harp. No. 8—The Little Gazelle. No. 9—Joys of Spring. No. 10—Sad News. No. 11—Happy Children. No. 12—Dance Around the Christmas Tree. [R. E.] 1 25

These studies are indeed a boon to teachers in want of a well arranged and progressive set of easy studies. They do not tire or lose interest by oft repeated playing.

2 Op. 501. Sequel to op. 500. Twelve Characteristic Studies, as follows: No. 1 Butterflies. No. 2—Woodland Whispers. No. 3—The Merry Hunters. No. 4. The Lost Child. No. 5—Children at Play. No. 6—The Merry Miller. No. 7—Listen the Guitar. No. 8—Lily of the Valley. No. 9—Sliding Along. No. 10—Mirth and Frolic. No. 11—Bold Resolution. No. 12—Light of Heart. [R. E.] - - - - 1 25

These studies are as interesting as those of op. 500.

Bertini, Henri.

Op. 29. Twenty-four Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1 00

Book II., containing Nos. 13 to 24 [R. E.] 1 00

Op. 100. Twenty-five Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1 00

Book II., containing Nos. 13 to 25 [R. E.] 1 00

Good News!

We have published

A Superb Edition of "THE PALMS" by CHARLES KUNKEL.

Magnificently illustrated by a full page cut.

An interesting Explanatory Text.

This is without doubt the Greatest Transcription ever published of the famous song, "THE PALMS," by the celebrated composer, J. Faure.

KUNKEL BROTHERS, Publishers, ST. LOUIS, MO.

THE WORLD-RENOWNED
HALLET & DAVIS Co.'s
GRAND AND UPRIGHT **PIANOS**

HIGHEST EXCELLENCE
IN EVERY RESPECT.

MANUFACTURING AND
HOME OFFICE:
BOSTON, MASS.

WAREROOMS:
179 Tremont St., Boston, Mass. 239 Wabash Ave., Chicago, Ills.
94 Fifth Avenue, New York. 359 Superior St., Cleveland, O.
Sixteenth Street, Denver, Col.

ST. LOUIS REPRESENTATIVES:
KUNKEL BROTHERS, 2307 Locust St.

KRANICH & BACH
PIANOS.



STRICTLY HIGH GRADE INSTRUMENTS,
UNDOUBTED DURABILITY.

PERFECTION OF
MATERIALS AND WORKMANSHIP.
RESULT.

EXQUISITE TONE and ACTION.

The Delight of Pianists.

NEW IMPROVEMENTS.
NEW PATENTS. NEW CASES.

FACTORIES AND WAREROOMS:
235 to 245 E. 23d St., New York.



Established in New York in 1851

Established in St. Louis in 1873

GEO. KILGEN & SON,
MANUFACTURERS OF
Church and Parlor Pipe Organs,
Office and Factory, 639 & 641 Summit Ave.,
ST. LOUIS, MO.
Tuning and Repairing done at short notice. Drawings, Spec-
fications and Prices furnished free on application.

Teachers!

Send for
Kunkel Brothers
New Catalogue of
Musical Publications.

JUST PUBLISHED

IN KUNKEL'S ROYAL EDITION

Koehler's Very First Studies, Op. 190.

REVISED BY CARL SIDUS.

A new, revised, annotated and magnificent Edi-
tion of these justly popular studies, with **full ex-**
planatory text and easy and pleasing accompani-
ments to be played by the teacher in the beginning,
making this work one of the easiest and best piano
instructors for the young beginner.

PRICE, \$1.50

If you are contemplating

A TRIP

WRITE
TO THE

Chicago & Alton

for information regarding route, rates and
time tables.

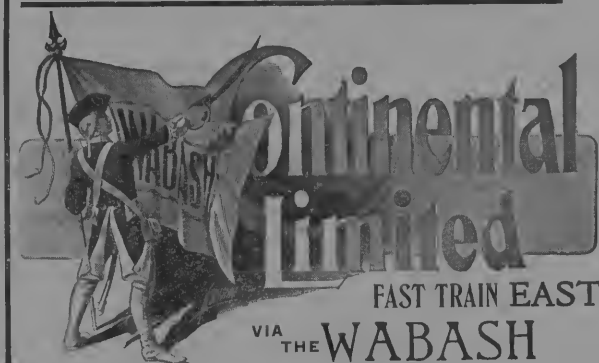
SMOOTH TRACK.

FINEST EQUIPMENT.

MATCHLESS SERVICE.

D. BOWES, A. G. P. A.,

ST. LOUIS, MO.



EVERY THING USED BY TRAVELERS.

P. C. MURPHY TRUNK CO.
MANUFACTURERS OF
TRUNKS
TRAVELING GOODS & C.C.
3RD & ST. CHARLES ST. & 612 WASHINGTON AVE.
TWO LARGEST TRUNK STORES IN THE WORLD.

T
R
U
N
K
S

B
A
G
S

A NEW AND WONDERFUL EDITION
— OF —
Czerny's Art of Fingering.

50 CHARACTERISTIC AND ARTISTIC STUDIES.

REVISED AND EDITED BY

DR. HANS VON BUELOW AND HANS SCHMITT.

Published in Kunkel's Royal Edition.

In 4 Books, Price, \$2.00 Each

WM. KNABE & CO.'S



PIANO FACTORY,

BALTIMORE, MD.

Grand, Square, and Upright Piano-Fortes.

These Instruments have been before the public for over fifty years, and upon their excellence alone have attained an *unpurchased pre-eminence*, which establishes them as unequalled in TONE, TOUCH, WORKMANSHIP and DURABILITY. Every Piano fully Warranted for five years. Prices greatly reduced. Illustrated Catalogues and Price Lists promptly furnished on application.

WM. KNABE & CO.

154 Fifth Ave., near 20th St., - NEW YORK.

1209 Pennsylvania Ave., Washington, D. C. 22 & 24 E. Baltimore St., Baltimore.

JESSE FRENCH PIANO AND ORGAN CO.

10TH AND OLIVE STREETS ST. LOUIS, MO.

Have You Seen this Valuable Work?

THE PIANO PEDAL,

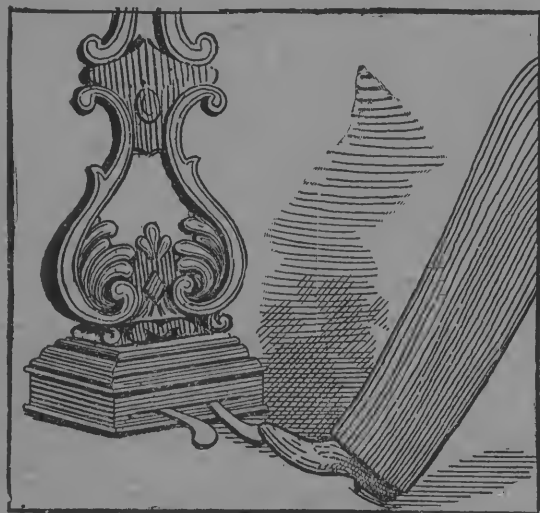
HOW TO USE IT CORRECTLY AND ARTISTICALLY.

IN TWO BOOKS.

— * BY * —

CHARLES KUNKEL.

This method is to go hand-in-hand with all piano studies, from the very beginning.



BOOK I., \$3.00.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

KUNKEL BROS.,

2307 Locust St.,

ST. LOUIS, MO.

A Gem for the Parlor or Concert!

THE MISERERE.

From "IL TROVATORE."

— Piano Solo by Charles Kunkel. —

RETAIL PRICE - \$1.50

This beautiful piece embodies the great Miserere Scene opening the fourth act of Verdi's popular opera, "Il Trovatore."

The Miserere Scene is one of the greatest inspirations ever conceived by genius, and if Verdi had written only this one scene, it would suffice to send his name down to posterity.

In the paraphrase of this scene, the author has endeavored to vividly portray the tone color of the original score.

Charles Kunkel never wrote a more effective piece. Both teacher and pupil will be delighted with this superb number.

It has a magnificent title page and the words of the music are given separately in the preface.

Nothing has been left undone that will make this beautiful work a revelation to piano players.

SCALES.

All the Major, Harmonic and Melodic Minor and Chromatic Scales, Chords, Five-Finger Exercises and Octave Studies, - Carl Sidus, op. 502 (R. E.)

A superior edition of these ever necessary aids to finished execution. Nothing to equal them has ever been published in so concise a form. Very popular with teachers.

Price, - \$1.25

KUNKEL BROTHERS

PUBLISHERS

2307 LOCUST STREET,

ST. LOUIS.